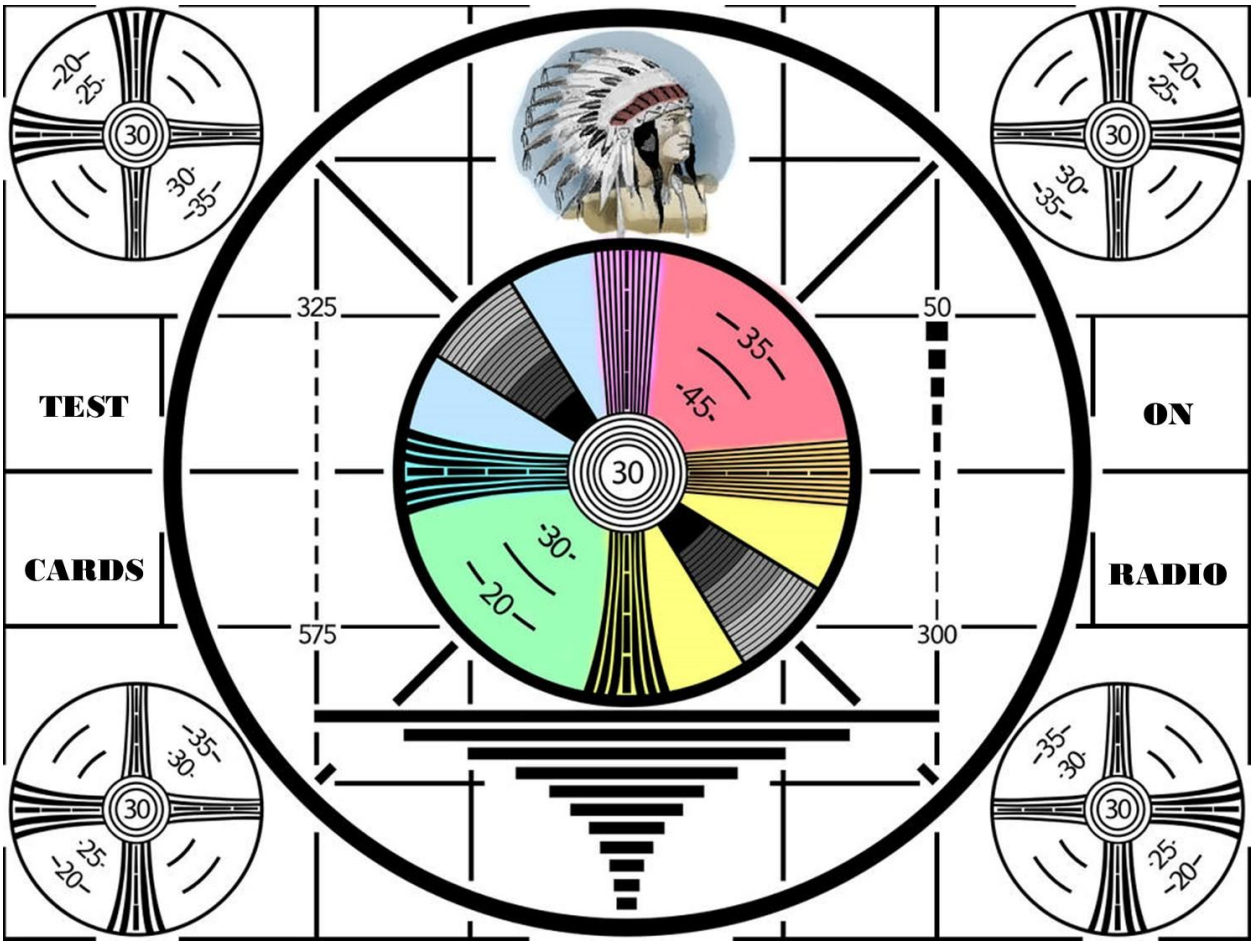


The Radio Enthusiast APA

No. 2

Autumn 2024

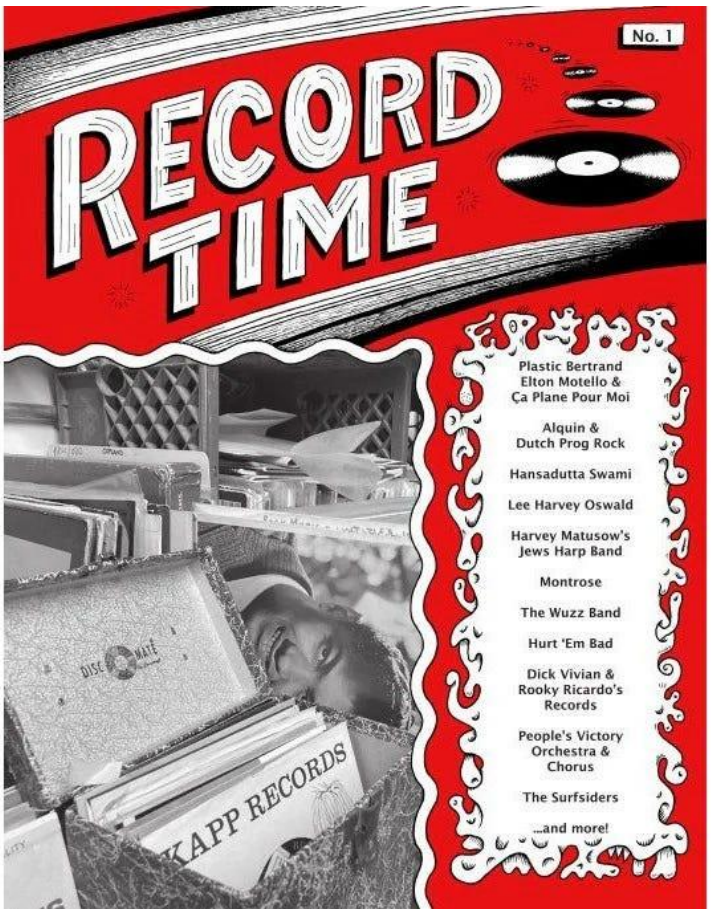
radiothriftshopnh@gmail.com

Why an APA? - **I spend too much time staring at screens. Out of both a self-care and altruistic impulse, I thought it would be healthy to try and reconnect with the written page more often—books, zines, and writing. An APA is an opportunity to establish offline communication which can be augmented by online references or resources where needed. It is a step toward the aesthetic that I hope to return to as I shift into retirement: typewriters, letters, writing zines, and enjoying the many aspects of radio that I love.**

The 1700 kHz Test Card #2: A zine by Fred Moe for the Radio Enthusiast APA Autumn 2024

My first speaking on-air experience came at 1250 WKBR in Manchester, a small commercial AM station. When I worked for 4-H (Hillsborough County Cooperative Extension Service) as a nineteen-year-old outdoor education

teacher, I was asked twice to be a guest on the morning community info talk show, 30 minutes live on the air. This was where I learned to speak spontaneously into a microphone and feel all the fears of screwing up. As I matured over the decades, I now eschew perfection for authenticity - I've messed up so many times live on the air I can seriously laugh at myself now. Thankfully college radio and community radio stations and even shortwave listeners are quite tolerant, even forgiving.



Three decades ago, two volumes of the book **Incredibly Strange Music** were published by Andrea Juno and V. Vale which set the bar sky-high for journalism that explores obscure and offbeat vinyl records. Dana Countryman independently published **Cool & Strange Music** between 1996 and 2003 which

is a classic work of bargain bin archeology. Fast forward to the current day and Scott Soriano has debuted the first issue of Record Time which harkens back to these two peerless publications, both honoring their quirky spirit while charting new literary territory.

Record Time No. 1 is first and foremost a labor of love—independently published by music lovers with barely an advertisement to be found within its pages. The opening article launches into the life and times of Harvey Matusow. (*who* might you ask?) By the end of the article, I was wondering if it was fact or fiction—what a bizarre biography. He was involved with everything from testifying against musicians during the 1950's congressional hearings on communism to marketing a stringless yo-yo. Apparently, his life ended in a car crash here in New Hampshire where he had come to manage a cable access TV station in Claremont. I literally scrambled to the internet to verify that the article is truthful—it is. I was hooked before even getting past the first few pages of **Record Time.**

Just about every imaginable genre of music is covered in Record Time, some of it not to my liking, some that I can't wait to hear, and many releases I have never heard of.

One feature that piqued my curiosity is written by Stan Appleton about the Droll Yankee record label—a small indie label that issued field and sound recordings from New England. Droll Yankees was founded around 1960 by Peter Kilham and Alan Bemis, to document "the sounds of old New England" & released LPs covering material ranging from sounds of old trains and boats to off-color humor and farm life. There are even a few folk music records in the mix. I actually have one of their 7" records in my collection—sounds of the **Green Mountain Railroad.**

Toward the back of the magazine there is a lengthy section of record reviews by numerous audio connoisseurs—eclectic doesn't begin to describe the variety of records one can read about here.

In summary: Record Time is well written, epic in scope and subject matter, an oversized softcover packed with 112 pages featuring fascinating content which is exclusively available off-line / in-print.

For more information write to:

Record Time
625 S Street
Sacramento CA 95814

https://recordtimeorg.wordpress.com/

Radio Active 2

Mark Strickert - PO Box 1171, Rialto CA 92377
busnrail@outlook.com

Comments for Issue #1

The 1700 kHz Test Card #1 -- Fred Moe

WEAQ – Alas, the internet in general and Wikipedia specifically are only as good as the knowledge of the data input people. You would think the WEAQ story would be worthy of some memory and attention, but my searches have so far come up with zilch, Far as Wikipedia knows, the first New Hampshire station was WKAV in Laconia, an ancestor of the present-day WHNM. WKAV was apparently "an experimental station run by a local radio club, which went on the air in 1922 but went dark about a decade later after a myriad of financial problems." For me, WEAQ means the 790 in Eau Claire, Wisconsin, which I rarely heard in Chicago thanks to my local 50kw blowtorch WBBM next door on 780.

APAs – I started my first zine in 1970, but I was unaware of the term "zine" or about Amateur Press Associations until a radio/DX pal's co-worker at WQWQ told him about the "Factsheet 5" zine-review magazine in 1990 or so. I have been in at least a dozen APAs over the years and have been most fond of the ones where there was some interaction between the members. This comments section is my own little hope to spur interaction between zines here, and then help to increase interest in the APA.

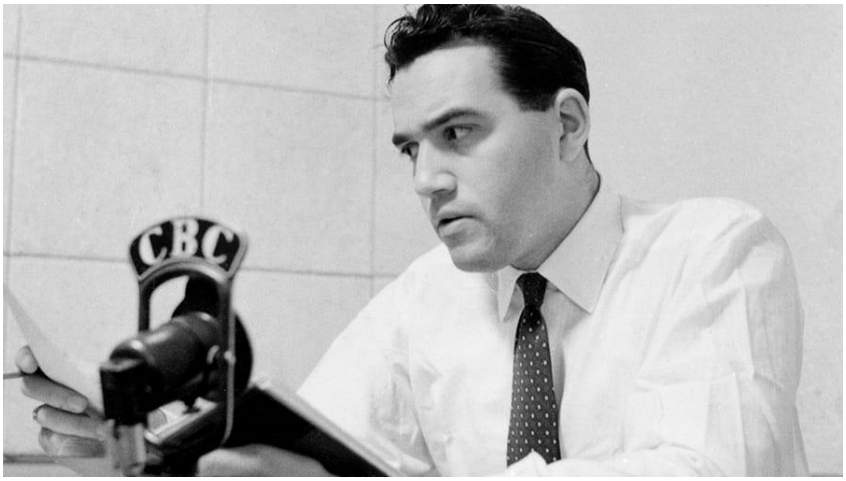
Groveton Community Radio – I dabbled in Part 15 back in the 1970s. I had a Radio Shack AM transmitter that went about as far as I could shout, and a slightly modified "Mr. Microphone" FM

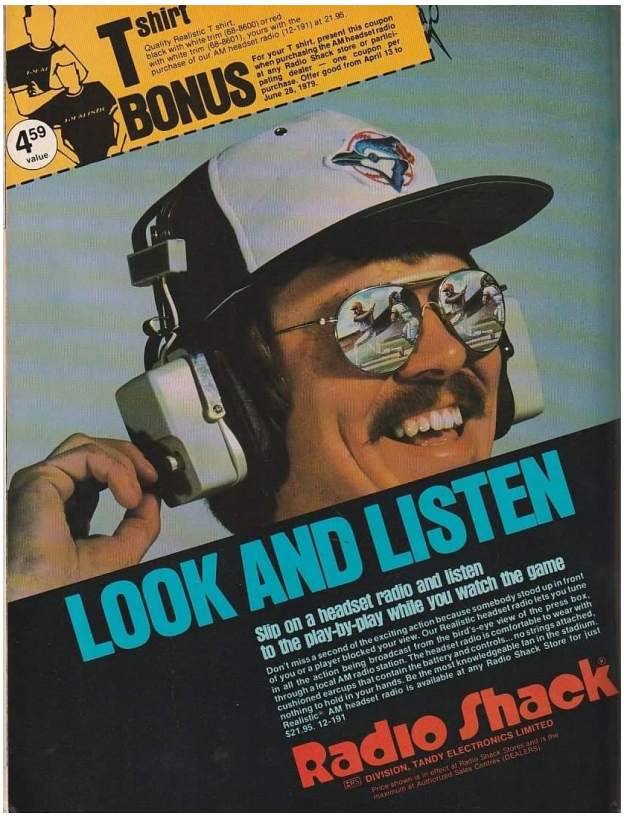
transmitter that on a good day could be heard across the street. The audio was at best phone-line quality, and it didn't help that any music was via mic-up-to-the-speaker.

WAIR All Indie Radio – the name at least reminds me of the creative shortwave pirate scene that I know about in the 1970s and 80s. Though now I am stuck trying to remember some of the names … Tangerine Radio? Voice of the Voyager? Radio Libertaire? All the Brooklyn pirates above 1600 kHz? I have a lot of tapes to dig up and digitalize yet, and I need to track down the pirate radio articles I wrote for some magazine in the late 1990s.

Radio Activity -- Me

I even sent copies of my part of the APA zine to a number of my radio pals and casual trading colleagues, hoping to drum up some support for this APA, but so far no such luck. I should have known better from years of previous experience … those radio friends who became active participants in any writing projects such as the club newsletters for ***DecalcoMania*** were limited to people for whom the radio hobby was just one facet of their activities. When I co-founded DecalcoMania in 1982, I had expected that as a club revolving around active trading hobbies like airchecks and stickers, folks would certainly be eager to share their interests, what they like and hate, and what they have for trade or to give away. Alas, too many people treated what was to be a club newsletter and membership as simply a subscription to a reference magazine, with many comments limited to "Read and enjoyed … Send more!" When I discovered amateur press associations in the early 1990s, I kicked myself for not setting up DecalcoMania under standard APA rule at the time such as where activity was expected and enforced (for instance, "no zine, then no mailing").




T shirt
BONUS
4.59 value
LOOK AND LISTEN
Slip on a headset radio and listen to the play-by-play while you watch the game
Radio Shack
DIVISION, TANDY ELECTRONICS LIMITED

WAIF, the real step-child radio of Cincinnati

One of my long-term goals here is to do such write-ups of favorite radio stations both past and present. Weird to think how WAIF had not caught my ear on any of my Cincinnati visits between 1975 and 1991. When my dad and older sister lived there, well much as my dad was a DXer his local listening and thus what tapes he sent me were limited to brief snippets of what was then full-service adult contemporary WLW and bits of audio from Bob Shreve's late-night TV shows. My sister's radio was essentially glued to Top 40 WSAI especially the evening jock Jon Wailen. I only note the DJ as about five years later my mom was living in Berkeley and listened to KNEW and their morning DJ Jon Wailen bringing a touch of Top 40 to a country music station. My own listening on visits to Cincinnati was more varied, such as jazz on WNOP, plus some station in

northern Kentucky that was for a time almost nothing but Elvis, and WLW's afternoon show with Gary Burbank. Anyhoo, I made note of WAIR's program schedule (https://www.waifradio.org/programs) and will give then some listening when time permits.

Scattered Thoughts

Eek! I have only completed one *MarkTime* zine since my first zine for Radio Enthusiasts APA. I did not write so much about radio in MarkTime 150, and most of that was the radio I liked most while we were visiting Vancouver last March.

Our cabin on the Vancouver-to-San Diego cruise was on the right side of the ship for picking up coastal radio stations, but reception was poor the first three days as I guess we were not close enough to shore until south of San Francisco.

Speaking of radio, there were an above-average number of interesting stations in the Vancouver area.

CBU – CBC Radio One, the Canadian Broadcasting Corporation's news and entertainment channel. I especially like their Saturday evening lineup. Program descriptions are from the cbc,ca website:

- 6:30 PM - Laugh Out Loud - Host Ali Hassan crosses the country and cruises the Web to find what's new and hot in Canadian comedy
- 7:00 PM - Marvin's Room - A whirlwind journey through the world of R&B — and beyond.
- 8:00 PM - Saturday Night Jazz - Join host Laila Biali for an evening of jazz, from the best of the masters to new Canadian jazz favourites.
- 9:00 PM - Reclaimed, with host Jarrett Martineau, explores the many worlds of contemporary Indigenous music and artists
- 10:00 PM - C'est formidable! - The best francophone music from Canada and around the world, presented by Florence K.
- 11:00 PM - Tempo Weekends - Julie Nesrallah presents beloved classics, the latest film scores and moments of musical Zen to elevate the weekend.

CJSF – student-run station at Simon Fraser University

CBUX – CBC ICI Musique, the CBC's French-language music channel.

CJAX – "Jack FM", Canadian-style

CBUF -- CBC ICI Première, the French version of Radio One. Like Radio One, mostly news and chatter, but does have some music and entertainment shows. I especially liked "C'est si bon", three hours of standards mostly sung in English though announced in French. Apparently one of many CBC shows that get to take the summer off, so I will miss on the Toronto/Ottawa/Montréal portion of our July trip

CIWV – "Wave FM", smoojazz and soft vocals. Right now it's a small lower-power station, but I had good reception in downtown

CFRO – "Co-Op Radio", listener-sponsored with a variety of shows ala KPFA/KPFK/KKUP/KVMR/etc.

CITR – student-run station at University of British Columbia. A station Andrew and Matthew had already heard of, thanks to the antics of long-time Friday afternoon DJ "Nardwuar the Human Serviette".

CBU-FM – CBC Music, mostly Adult Album Alternative these days. For years this station was largely classical but had some AAA overnights with “Brave New Waves”. Any classical now would have been at times I did not tune in
CJNY – classic rock, but with an above-average length and width of playlist and a pleasing aesthetic befitting a “First Nations” owned and operated station

Most of the recordings I made in Vancouver are available in the Internet Archive, at https://archive.org/details/@marktime42

Remember records on back of cereal boxes? Many of them had a spot to put a coin ... but too often one coin was not enough and the "record" would stop while the turntable kept spinning.

One thing I have been active in is going through some of my boxes of cassette tapes and converting the analog audio to digital. Many of the older tapes, from the 1970s and 80s especially, have been falling apart enough to require surgery or so much that I have had to keep a trash can handy.

In general, I am most seeking easy listening/Beautiful Music, airchecks from the past and present. A very few examples include CIEL Longueuil QUE; KABL Oakland CA; KBAY San Jose CA; KNXR Rochester MN; KQLH San Bernardino CA; KUMU Honolulu HI; KVSV Beloit KS; WAIT Chicago IL; WEZW Wauwatosa WI; WHHR Hilton Head Island SC; WJIB Boston MA; WHOM Mount Washington NH; WRSA Decatur AL; WYOR Coral Gables FL. At last check KVSV was still listed as “easy listening” on https://radio-locator.com/ , but when we stayed in Beloit during our “Middle” tour in July 2023 the station had shifted to vocal-heavy soft AC. On the same trip KNXR still had a monster signal in southeast Minnesota, but had ages ago dumped easy listening for the so-called “classic hits” mostly from the 1980s. There is at least a nice tribute website https://www.97five.net/play/ with easy listening and even some old shows like John Doremus’s syndicated show and Dave Frogner’s local show every weekday evening.

The second biggest music type on my wish-list are "Easy Rock"/soft AC stations from the 1970s-1990s. Just some examples of my favorites include CKFM Toronto ONT; CFQR Montreal QUE; KMOX-FM Saint Louis MO; KNX-FM Los Angeles CA; WCCO-FM/WLTE Minneapolis MN; WWWL/WLVE Miami FL; WBBM-FM Chicago; WEEI-FM Boston.

I have a bunch of airchecks up on the Internet Archive, at https://archive.org/details/@marktime42. I had started my section on Internet Archives as a way to efficiently share recordings I had made from the dying days of KSWD “The Sound” in Los Angeles in 2017. After that I started adding airchecks recorded from trips taking since 2018, and I am slowly also adding older airchecks.

MEMORIES OF AN ASPIRING PHONE PHREAK AND RADIO HEAD

by Justin Patrick Moore

My memories of radio are tangled up into a web with the shenanigans I pulled playing around on phone lines and my love for the original *Doctor Who* series. I first saw *Doctor Who* when I was ten years old and I was mesmerized by the stories and the sounds.

All those sounds in the show were the product of the Radiophonic Workshop at the BBC. In 1958 an inspired woman named Daphne Oram helped to found this early electronic music studio under the auspices of the British Broadcasting Corporation. She had been inspired to explore electronics when she heard about experiments taking place at the Radiodiffusion Television Francois by Pierre Schaeffer with *musique concrète*, that is the manipulation of prerecorded sounds on lathe cut records and magnetic tape. But Oram had also been inspired by a prophetic book written by Francis Bacon in 1626 called *The New Atlantis* and had tacked a passage from it onto the wall of the music studio as a kind of mission statement for the work they would pursue.

Hands down, the most famous musical creation from the Radiophonic Workshop is the theme song for *Doctor Who*. Delia Derbyshire was the electronic musician who realized the score for this innovative song, recording sounds made on audio oscillators onto tape, and editing those tapes and layering them up to build the memorable song. *Doctor Who* gave me my first taste of electronic music and I fell in love for life.

I became so obsessed with *Doctor Who* as a young kid, that if my family was invited out to dinner at another family's house on a Saturday night, I would try to connive a way for us to get home by 10 PM so I could tune into the show. *Doctor Who* aired on Channel 48 WCET, a PBS station, and when they had their periodic pledge drive they would put the telephone number out on the TV and have people call in to pledge their support. I was so obsessed, I would get irritated with the announcers when they cut the show off in the middle to stop and ask for money.

I called the pledge drive number, just to see what would happen, even though, as a ten year old I had no money. The phone rang and a few seconds later and I could hear it ring over the television.

This gave me a thrill like no other, hearing something I did cause a sound to be heard on our TV set. So, I called it again and again on multiple pledge drives. I did start feeling guilty about doing that, especially when the announcer on the TV would say, "and we have another call, a pledge of support for Doctor Who!"

I kept on doing this on every pledge drive until I got old enough to fear getting caught in my early teens.

That time period, in the late 80s and into the early 90s, was also the last golden era for making prank phone calls. Caller ID wasn't yet prominent, and many people still didn't know you could dial *69 to see who called last. Playing on the phone was a good way to pass the time, and it became a bit more intense for me in the seventh grade after I read a book by cyberpunk author Bruce Sterling called *The Hacker Crackdown*. It introduced me to the concept of phone phreaking. Before hackers learned to infiltrate computer systems with their modems over the phone lines, phone phreaks figured out ways to make free calls and otherwise explore Ma Bell's network of wires. I found the prospect of being able to do this very inspiring and tried to learn

how to do it myself, though resources were scant, and I had missed the heyday of phone phreaking by over a decade.

As a thirteen year old most of my attempts at phone phreaking were actually just phone pranking. I'm surprised I didn't get in more trouble from my exploits than I did. But I did get in trouble, and I probably should have gotten in more trouble than I did. One weekend when I was skateboarding with a cousin in his neighborhood of Green Hills, I spotted a phone lineman's handset, near one of those green phone boxes you see in the burbs. It had been left behind and there was no one in sight, no van from Cincinnati Bell anywhere nearby. So I took it, and justified my taking it by saying I had found, which I had. Finders keepers and all of that. It turned out the case not only had a linemans phone with wire clippers for testing the lines, but it also had a little computer in it that you could hook up to a phone jack and use to make calls. For some reason I thought you would be able to get free calls using this because it belonged to the phone company, and who would charge them? I was spending the night at my cousins that weekend, and his parents left on a date after ordering us some pizza. I convinced him that we should call up some of these 1-800 numbers I had seen on late night TV for something called "Chat lines." Apparently, if you called these numbers, and they were 1-800 numbers, there would be an eager young woman eager to talk to you on the other end. I convinced my cousin that because we were using the handset from Cincinnati Bell, we wouldn't get charged. I was wrong, and needless to say, when his parents got the phone bill, they weren't too happy.

Later, another friend of mine figured out that the little computer included in the linemans set had a modem inside and it could be used to dial into the Bulletin Board System that was around before the internet as we know it today existed. We dialed into some Bulletin Boards and poked around and had some fun. Then one day, when I came home from school, I got scolded by my mom, before I'd even had a chance to do anything wrong. The security department from Cincinnati Bell had visited our house and had asked if anyone had a lineman's set. My mom had seen me using it, even though I had tried to keep it hidden. Apparently every time a call was placed with this box, it sent out a trace signal back to the Bell HQ. They wanted their equipment back, and they came and got it, and that ended my fun with that bit of equipment. I'm actually glad I was at school when it happened, but that kind of ended my career as an aspiring phone phreak, though not as a phone pranker. Meanwhile my love for the stories about the phone phreaks who could whistle tones at the right frequency into the phone and enter Ma Bell through the back door never disappeared.

Around the same time all of this was happening, I had became enamored with the community radio station WAIF 88.3 FM. In the sixth grade I started to call in to one of their summer talk-shows so I could hear my voice come back over the air. They didn't have any way of screening their calls, so they didn't know it was just going to be some bored kid. Hearing my voice come back over the radio, usually with feedback, because I had failed to turn down my own radio, never stopped being exciting. Then, towards the end of high school, I discovered the *Art Damage* program. This was a revelation in terms of audio and what can be done with sound. It turned me on to the music of Sun Ra, Nurse With Wound, John Cage, and dozens of other artists I was only just then getting a clue about. It also did the essential work of cuing me into what was going on here just below the radar in Cincinnati. Just as I had with *Doctor Who*, I became obsessed with *Art Damage* and tuned whenever I could, and taped the programs off the air so I could listen back to the cassettes later.

Eventually I got onto radio in a legitimate way, but was still quite illegal. This happened during my brief tenure as a student at Antioch College on their pirate FM station Anti-Watt. Anti-

Watt covered the village of Yellow Springs and I had my own show called *The Psychedelicatessin* on the station with a few friends. It was a free-form radio show of live collage music inspired by the experimental group Negativland and their radio show *Over The Edge*. At college I was more interested in hanging out at the radio station, the recording studio, and my job there at the student library than I was in my classes, so I eventually did the smart thing and dropped out. I had always been a big reader, and a writer. The problem with college was I wanted to read lots of the books I was finding in the library that weren't assigned to me in class, and I wanted to write about things that also weren't part of those same assignments. The copious amounts of weed I smoked back then might have also had something to do with it.

After I dropped out of college, I came back home, got a job at the public library, which allowed me to continue my autodidact education, and I promptly began my life as a bohemian. I started going to noise music shows, poetry readings and art openings. I made zines, wrote poetry and essays. I got involved at WAIF and became a programmer for the longstanding experimental music show *Art Damage* after I met some people who were involved in that scene through my job. Later I joined the team of the more eclectic *On the Way to the Peak of Normal*. All told I was on the air regularly between 2001 and 2014. Now I am an occasional programmer for my friend Ken Katkin on his show *Trash Flow Radio*, when he needs to get away for the weekend.

When I left WAIF I thought I would use my new free time to devote to writing, but I found I actually couldn't quit radio. I had always been interested in shortwave radio and ham radio which I'd been exposed to from my great grandpa and the Boy Scouts. I had met a ham radio operator on the bus and he told me about classes being offered by the local Oh-Ky-In Amateur Radio Society and I decided to go ahead and take the test and get my license from the Federal Communications Commission as part of my general obsession with radio and alternative forms of communication. Through the web of connections available in the friendly ham and shortwave communities I met Pete Polyank who introduced me to Frederick Moe and it has been one of my supreme delights to participate in his projects, such as *Free Radio Skybird*, *Imaginary Stations*, and this radio related e-APA. Radio connects us all.

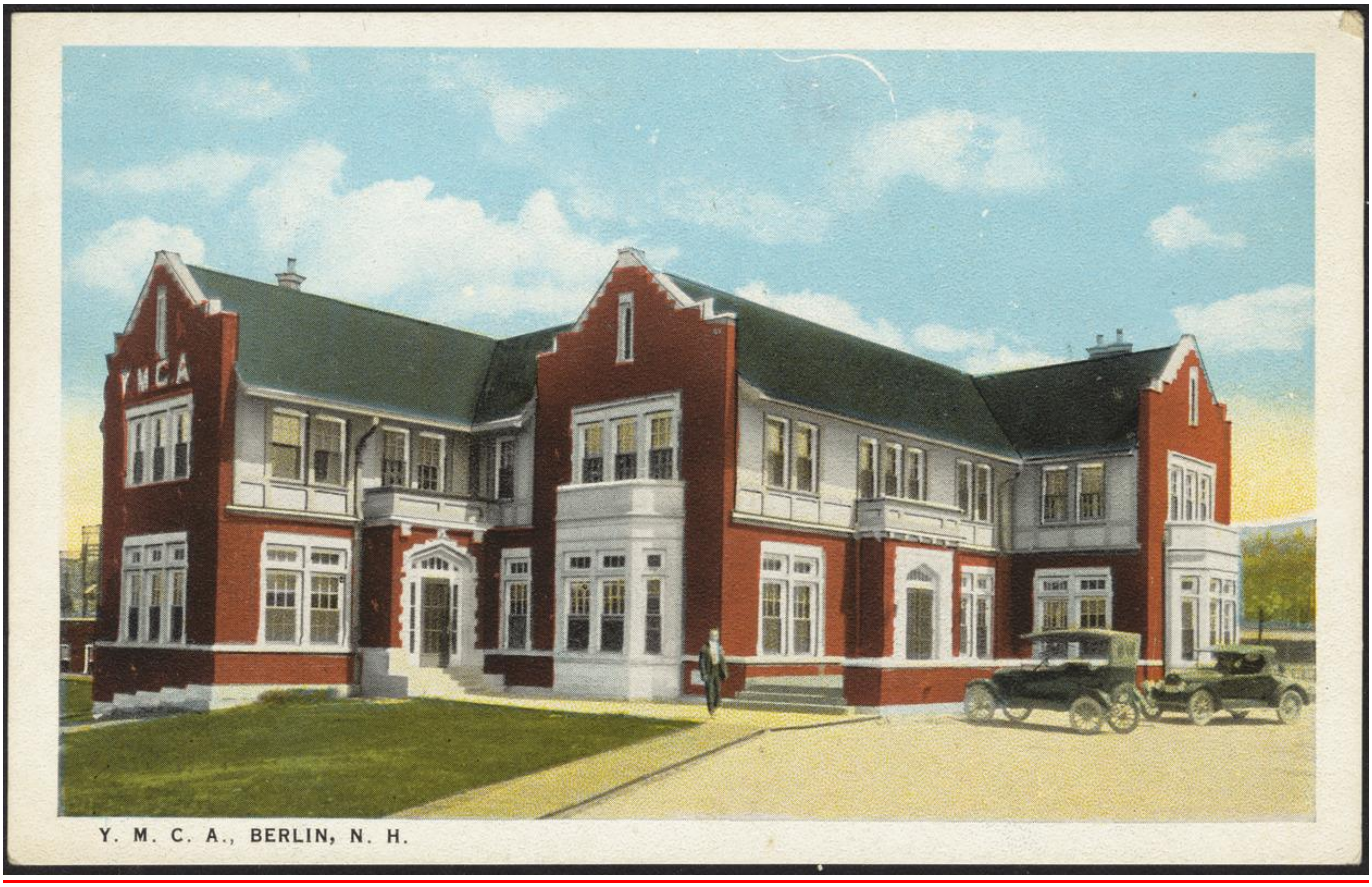
I did end up putting more time into my writing, and my book *The Radio Phonics Laboratory* became a way for me to explore all of these different interests, neigh, obsessions with telephony, radio and music as it explores interconnected history between radio, the phone system and how research into speech synthesis at Bell Telephone Laboratories gave rise to electronic music as a happy by-product.

Time keeps on moving, and I still bring a bohemian attitude to my life. Some things are just more important than having a better paying job. Things like radio, like friendship, like literature, like family. It's not always easy to balance interests, let alone obsessions, with the day to day duties and chores of daily life. But balance is overrated, and I've found, at least for me, it works better if I weave these things into my life. After all, they are not separate from who I am and what I do. As time keeps moving on, and no TARDIS in sight to help me rewind or fast forward, I hope to continue to weave my inclinations towards the three R's -reading, writing, and radio- into a life interfused with friendship and family.

Additional Comments from Fred

APA comments are not my strong point – thank you Mark for reminding me how important comments are to the discussion! I will strive to improve (i.e. actually include responses!) in the next edition.

In brief: The mystery of the alleged first broadcast station in NH - WEAQ in Berlin - remains a mystery. I may need to go digging around for information in Berlin at the library or historical society. I might also ask Ed Brodeur where he garnered the info for his book *Granite & Ether*. One thing is known - here is the building where WEAQ was supposedly headquartered – the Berlin NH YMCA.



Next APA distribution

Our next edition will be compiled and distributed around late April / early May 2025.